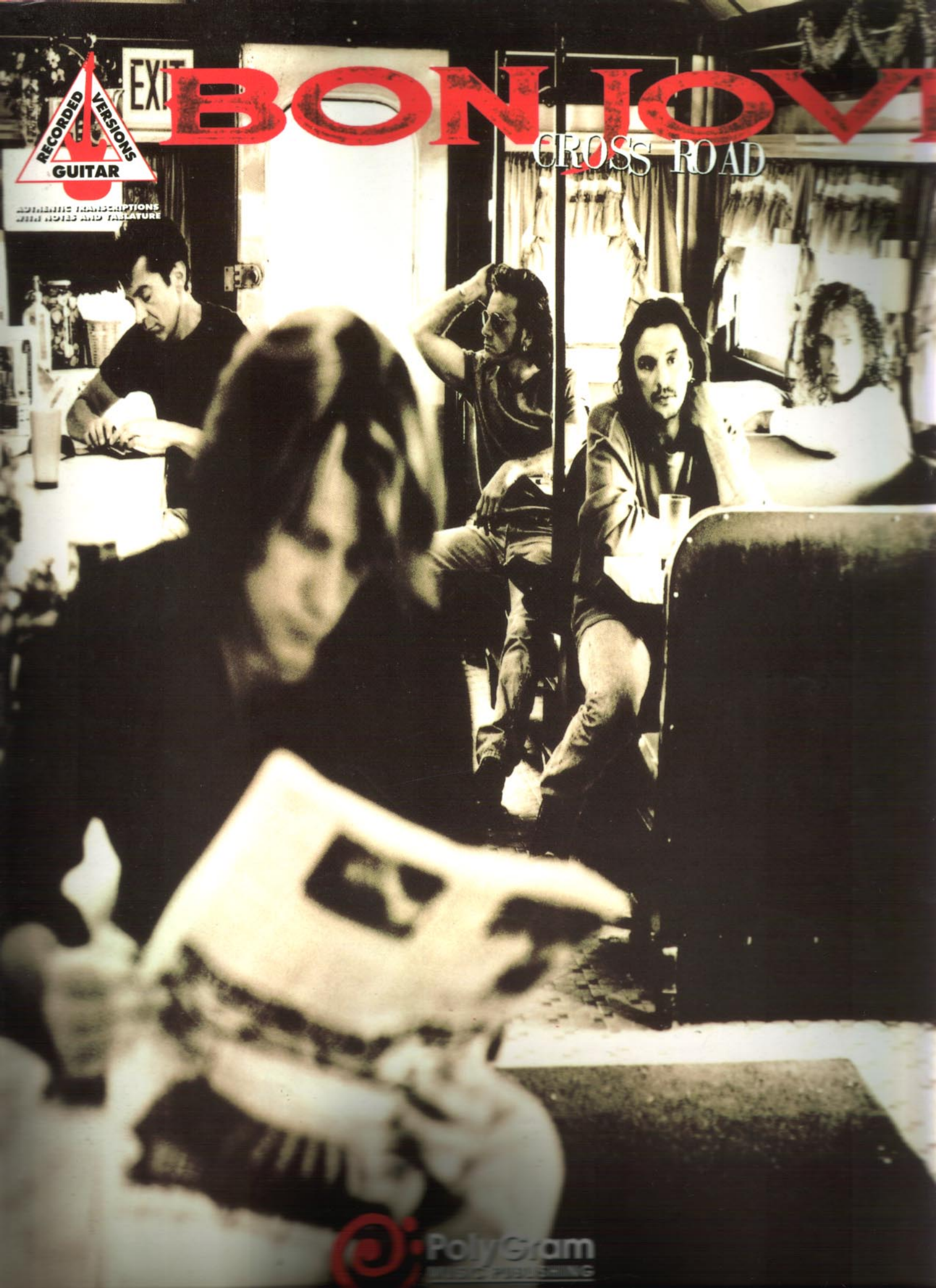


RECORDED
VERSIONS
GUITAR
AUTHENTIC TRANSCRIPTIONS
WITH NOTES AND TABATURE

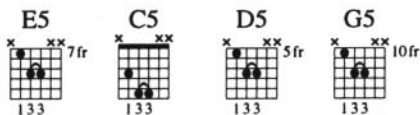
BON JOVI

CROSS ROAD



Livin' On A Prayer

Words and Music by Jon Bon Jovi, Richie Sambora and Desmond Child



Intro

Moderate Rock ♩ = 122

Em (kybd.)** * Gtr. 1 C/E D/E

(approx. 14 sec.)

Fade in *mf*

* Bass arranged for gtr.
** Chords implied by kybd.

Gtr. 1 cont. simile

Em
Rhy. Fig. 1

Gtr. 2 (dist.)

f w/ talk box

C/E D/E Em End Rhy. Fig. 1

C/E D/E Em

Spoken: Once upon a time, not so long ago...

Gtr. 2: w/ Rhy. Fig. 1, 2 times, 2nd time

(N.C.)Em

Gtr. 3: w/ Fill 1, 2nd time

C5

D5

N.C.(Em)

Gtr. 2

The first system of the musical score for 'The Rose Tree' is shown. It consists of a single staff with a treble clef and a key signature of one sharp (F#). The melody is written on a single line, with a whole note in the first measure, a whole note in the second measure, a whole note in the third measure, and a half note in the fourth measure. The notes are G4, A4, B4, and C5. The time signature is 4/4.

N.C.(Em)

C5

D5

E5

C5

D5

N.C. (Em) C5 D5

— day.” —

She says we've got to } hold on — to what we've got. It does-n't make a dif-f'rence if we
We've got to }

* w/ out talk box.

Gtr. 3 (dist.)

8va

E5 C5 D5 E5 D5 C5 D5

make it or not. We've got each oth - er, and that's a lot for — love. — We'll give it a shot.

7 5 7 5 9 X 5 7 X 7 5 9 7 5 5 7 7 7 7 10

Chorus
E5 C5 D5 G5 C5 D5 E5 C5

Whoa, — we're half way there. — Whoa, — liv - in' on a prayer. — Take my — hand, — we'll

P.M. — P.M. — P.M.

2 5 5 7 7 4 5 5 3 0 7 0 2 5 3

D5 G5 C5 D5 Csus2 D G

make it, I swear. — Whoa, — liv - in' on a prayer. — Liv - in' on — a prayer. —

P.M. — P.M. — P.H. (cont. in slash)

7 7 4 5 5 3 3 7 5 7 12 10 9 12

Guitar Solo
E5 C5 D5 G5 C5 D5

Gr. 1

Gr. 2

w/ out talk box P.H. — — — — rake — — — — full full full

7 5 7 5 7 7 5 5 X 12 14 15 15 12 13 15 15 15 (15) 15 (15)

pitch: C# D# C#

E5 C5 D5 G5 C5 E5 (cont. in notation)

1/2 rake - full full

9 12 13 12 12 11 (11) 12 12 15 12 13 12 12 15 15 (15)

Gtr. 2 tacet

C5 D5 E5 D5 C5

Ooh, _____ we've got to hold _____ on, _____ read - y or _____ not. You live for the fight when that's

Gtr. 1

P.M. - - - - - P.M. - - - - -

8va

Gtr. 2

full

14 16 15 17 15 17 15 17 17

Outro-Chorus

D5 G5 Eb5 F5 Bb5 Eb5 F5

all that you've got. Whoa, _____ we're half way there. _____ Whoa, _____ liv - in' on a prayer. _____

7 7 7 7 5 8 6 3 8 8 3

G5 Eb5 F5 Bb5 Eb5 F5

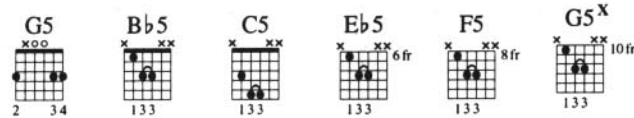
Take my hand _____ and we'll make it, I swear. _____ Whoa, _____ liv - in' on a prayer. _____

5 8 6 3 8 8 6 6 3

Play 2 Times and Fade

Keep The Faith

Words and Music by Jon Bon Jovi, Richie Sambora and Desmond Child



Intro

Free Time

band tacet

Moderate Rock ♩ = 118

bass enters

drums enter

piano enters

Gtr. 1 (dist.)

G5 F5/G G5

p < mf w/ bar let ring *p < mf* w/ bar let ring *p < mf* w/ bar let ring *p < mf* fdbk.

8va

TAB

3 (3) 3 (3) 3 (3)

pitch C

Gtr. 1 tacet

Verse

** G5

Bb

1. Moth - er, moth - er, tell your chil - dren that their

** Chords implied by piano

C Bb G5 Bb

time has just be - gun. I have suf - fered for my an - ger, there are wars.

Verse

Gtr. 1: w/ Rhy. Fill 1, 2nd time
Gtr. 2: w/ Rhy. Fig 4A, 2nd time

Gtr. 1: w/ Rhy. Fig. 4, 2nd time

C Eb F Gm Bb

that can't be won. 2. Fa - ther, fa - ther, please be - lieve me, I am
by, when I hurt you, do you

Gtr. 1: w/ Rhy. Fill 1, 2nd time

Gtr. 2: w/ Rhy. Fig. 4A, 1st 3 meas., 2nd time

Gtr. 1: w/ Rhy. Fig. 4, 1st 2 meas., 2nd time

C Bb Gm Gm Bb

lay - ing down my guns I am bro - ken like an ar - row. For -
keep it all in - side? Do you tell me all's for - giv - en? Just

Rhy. Fill 1

Gtr. 1

TAB

3 3 3 X 3 3 X 3 X

Gtr. 2: w/ Rhy. Fill 2, 2nd time

Pre-Chorus

Gtr. 1: w/ Rhy. Fill 1, 2nd time

Gtr. 2: w/ Rhy. Fig. 4A, 2nd time

C Eb F Gm

give me. For - give your way - ward son. (Ev - 'ry - bod - y needs some -
hide be-hind - your pride, yeah. (Ev - 'ry - bod - y needs some -

Gtr. 1

Rhy. Fig. 1

mf

Bb C Gm

bod - y to love. Moth - er, moth - er, please be - lieve -
Ev - 'ry - bod - y needs some - bod - y to hate. Ev -
Moth - er, fa - ther, please don't leave -
Ev - 'ry - bod - y needs some - bod - y to hate. Ev -

Gtr. 1: w/ Rhy. Fig. 4, 1st 2 meas., 2nd time

End Rhy. Fig. 1

Gtr. 1: w/ Rhy. Fig. 1, 1st 3 meas., 1st time
Gtr. 1: w/ Rhy. Fill 1, 2nd time
Gtr. 2: w/ Rhy. Fill 2, 2nd time

Gtr. 1: w/ Rhy. Fig. 4, 1st 2 meas., 2nd time

Bb C

me. It is hard to hold on when there's no -
'ry - bod - y's bitch-in' 'cause they can't get e - nough.)
me. Well, it's hard to be strong when there's no -
'ry - bod - y's bleed-in' 'cause the times are tough.)

Chorus

Gtr. 2 tacet, 2nd & 3rd times

Gtr. 3 tacet, 3rd time

G5

Eb F Bb

one to lean on. 1.,3. (Faith.) Know you're gon - na live through the rain. -
one to dream on. 2. (Faith.) Know you're gon - na live through the rain. -

Gtr. 1

Rhy. Fig. 2

* w/ delay

* Set to slap back 16th notes.

Rhy. Fill 2

Gtr. 2 Eb5 F5

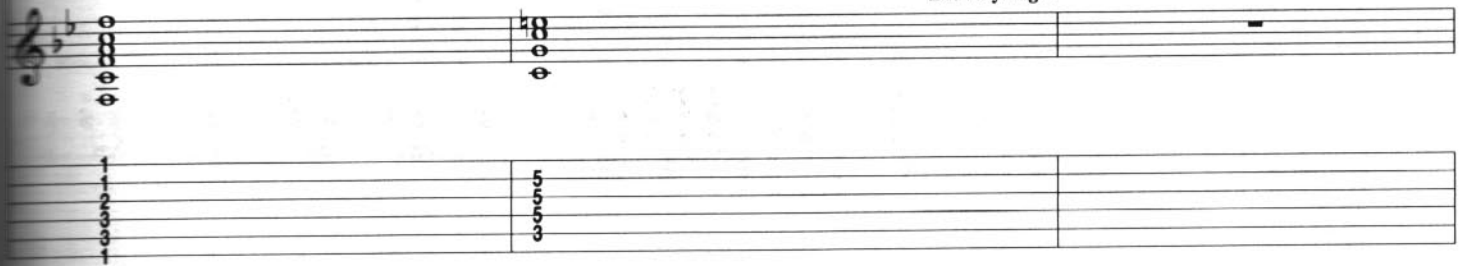
Gtr. 1: w/ Rhy. Fig. 2
G5

F C



Lord, — we've got - ta keep the faith. — (Faith.)
Lord, — we've got - ta keep the faith. — (Faith.)

End Rhy. Fig. 2



To Coda ⊕

Bb F C



Don't you let your love turn to hate. —
Don't you know it's nev - er too late. —
Now, — we've got - ta keep the faith. —
Right now we've got - ta keep the faith. —


N.C.(Gm)



Keep the faith. — Keep the faith. —

Rhy. Fig. 3

End Rhy. Fig. 3



fade off

Gm Rhy. Fig. 4A

Gtr. 2 (dist.)



Lord, — we've got - ta keep the faith. —



Gtr. 1: w/ Rhy. Fig. 4
Bb

[illegible]

Gtr. 1: w/ Rhy. Fill 1

Gtr. 1: w/ Rhy. Fig. 4

Gtr. 1: w/ Rhy. Fill 1

Gtr. 1: w/ Rhy. Fig. 4

B \flat

C

slight P.M. - - - - -

let ring - - - - -

full

full

full

* Both notes vib. slightly.

Gtr. 1: w/ Rhy. Fill 1

Gtr. 1: w/ Rhy. Fig. 4

The musical score for 'The Rose Tree' is presented on two staves. The top staff is in G major (one sharp) and 3/4 time, featuring a melody with various ornaments (trills, grace notes, and mordents) and a triplet in the first measure. The bottom staff is in G major and 3/4 time, featuring a bass line with notes and rests, and a final measure with a 7/8 time signature change and a 3/4 time signature change. The score is divided into three measures by bar lines.

Gtr. 1: w/ Rhy. Fill 1
Gtr. 2: w/ Rhy. Fig 4A, 1st 3 meas.

Gtr. 1: w/ Rhy. Fig. 4, 1st 2 meas.

Bb

C

The musical score for 'Sally Go' is presented in two systems. The first system features a treble clef and a key signature of one sharp (F#). The melody is written on a single staff, starting with a '8va' (octave up) instruction. The music includes various rhythmic values, including eighth and sixteenth notes, and rests. A 'loco' instruction is placed above the staff. The second system continues the melody, with a 'full' instruction above the staff. The score is marked with '3' and '1/2' time signatures, indicating a 3/4 time signature. The piece concludes with a final measure containing a whole note and a double bar line.

Gtrs. 1&2: w/ Rhy. Fig. 1 2
E \flat F

Bridge
Gtr. 1 tacet
G5^x

Gtr. 3 tacet
N.C.

Gtr. 1: w/ Rhy. Fig. 3, 7 1/2 times, simile
(Gm)

(cont. in notation)

Spoken: I've been walk-in' in the foot-steps of so -

Gtr. 2

pp \rightarrow *mf*

3-5 3-5 3-6 3-6 3-6 8 (8) 6 (6) 3

* Fade in w/ vol. pedal or knob.

ci - e - ty's lies. I don't like what I see no more. Some-times I wish I — was blind. Some -

Riff A

End Riff A

6 8 6 (6) 3 6 8

Gtr. 2: w/ Riff A

Gtr. 3: w/ Riff B, 5 times

times I wait for-ev - er to stand out in the rain, so no - one sees me cry - in', try-in' to wash.

Riff B

*Gtr. 3

mf

15 13 10 13 15 / 11 8 (8) 3

* w/ reverb

Gtr. 2: w/ Riff A, 2nd meas.

Gtr. 2: w/ Riff A, 4 times

— a - way - this pain. Moth-er, fa - ther, — there's things — I've done I can't e - rase. —
(Ev - 'ry - bod - y needs some - bod - y to love. — Ev -

— 'ry - bod - y needs And ev - 'ry night we fall from grace. —
— 'ry - bod - y needs some - bod - y to hate. — Ev - 'ry - bod - y's bitch-in' cause they

Gtr. 1: w/ Rhy. Fill 3

E \flat

F

It's hard with the world in your face. Try to hold on, — try — to hold on. —
 can't get e - nough. — Ev - 'ry - bod - y please, ev - 'ry - bod - y keep the faith..)

⊕ Coda

Gtr. 1: w/ Rhy. Fig. 2, 1st 3 meas.

G5

B \flat

Gtr. 1: w/ Rhy. Fill 4

E \flat

F

Try — to hold on. — Try — to hold on, yeah.
 (Faith. Keep the faith. — Keep the faith. —)

Outro

Lead vocal ad lib.

Gtr. 2: w/ Rhy. Fig. 4A, 1st 3 meas.

Gtr. 3: w/ Riff B, 2 times, 3rd & 4th times

G5

B \flat

Oh. — Keep the faith. — Keep the faith. —
 (Faith. —)

*Gtr. 1

* delay off

Play 4 Times and Fade

C5

Gtr. 2: w/ Rhy. Fill 2

E \flat

F5

Ev - 'ry - bod - y keep the faith. —

Rhy. Fill 3

Gtr. 1

TAB

Rhy. Fill 4

Gtr. 1

TAB

**Words and Music by Jon Bon Jovi,
Richie Sambora and Desmond Child**

Figure 1 displays diagrams of guitar fretboard positions for various chords. The diagrams are arranged in two rows. Each diagram shows a grid representing the fretboard with finger numbers (1-4) and a sequence of numbers below indicating the fret sequence.

- Top Row:**
 - E:** Fret sequence 231. Diagram shows fingers 1, 2, 3 on strings 1, 2, 3.
 - G#m:** Fret sequence 134111. Diagram shows fingers 1, 3, 4, 1, 1, 1 on strings 1, 2, 3, 4, 5, 6. A 4fr interval is indicated between the first and fourth frets.
 - A:** Fret sequence 123. Diagram shows fingers 1, 2, 3 on strings 1, 2, 3.
 - B5:** Fret sequence 133. Diagram shows fingers 1, 3, 3 on strings 1, 2, 3.
 - Bsus4:** Fret sequence 1334. Diagram shows fingers 1, 3, 3, 4 on strings 1, 2, 3, 4.
- Bottom Row:**
 - B:** Fret sequence 1333. Diagram shows fingers 1, 3, 3, 3 on strings 1, 2, 3, 4.
 - C#m:** Fret sequence 13421. Diagram shows fingers 1, 3, 4, 2, 1 on strings 1, 2, 3, 4, 5. A 4fr interval is indicated between the first and fourth frets.
 - Esus4:** Fret sequence 234. Diagram shows fingers 2, 3, 4 on strings 1, 2, 3.
 - F#m:** Fret sequence 134111. Diagram shows fingers 1, 3, 4, 1, 1, 1 on strings 1, 2, 3, 4, 5, 6.
 - Aadd9:** Fret sequence 12. Diagram shows fingers 1, 2 on strings 1, 2.

_____ at a time. _ I'm feel-ing like a Mon-day, but some-day I'll be Sat-ur-day _____ night. _____

Verse

E
Rhy. Fig. 1

Gtr. 1

Gtr. 2 tacet
G#m

1. Hey, my name is Jim, where did I go wrong? — My life's a bar-gain base-ment, all the

Copyright © 1994 PolyGram International Publishing, Inc., Bon Jovi Publishing,
Aggressive Music, EMI April Music Inc. and Desmobile Music Co., Inc.
All Rights for Desmobile Music Co., Inc. Controlled and Administered by EMI April Music Inc.
International Copyright Secured All Rights Reserved

good shit's gone. I just can't hold a job. And where do I be - long. - Been

G ③ open A

End Rhy. Fig. 1

sleep-ing in my car, - my dreams move on. 2. My

E B5 Bsus4 B5 Bsus4 E

Gtr. 2: w/ Rhy. Fill 1

name is Bil - ly - Jean my love is bought and sold. - I'm on - ly six - teen I feel a
I can't say my name or tell you where I am. - I wan - na blow my - self a - way, don't

Verse

Gtr. 1: w/ Rhy. Fig. 1

E

Gtr. 2 tacet

G#m

hun - dred years old. - My fos - ter dad - dy went, took my in - no - cence a - way. The
know if I can. - I wish that I could be in some oth - er time and place. With

A

street life ain't much bet - ter but at least I'm get - ting paid. - And } Tues - day just might come.
some - one else - 's soul, some - one else - 's face. - Or }

Gtr. 1: w/ Rhy. Fill 2, 2nd time

B Bsus4 B C#m

Gtr. 1

Pre - Chorus

my way. - It can't get worse - than yes - ter - day.

A E Esus4 E

Rhy. Fill 2

Gtr. 1

T	4	5	5	4	4	4	4
A	4	4	4	4	4	4	4
B	2	2	2	2	2	2	2

Gr. 2: w/ Fill 1

G#m A F#m

Thurs-days, Fri - days, ain't _ been kind. _ But some-how I've _ sur - vived. _

pp mf

Chorus

Gr. 4: w/ Fill 4, 2nd time

Gr. 3: w/ Fill 2, 1st time

E A

Hey, man, I'm a - live _ I'm tak - ing each day _ a night _ at a time. _

End Rhy. Fig. 2

Rhy. Fig. 2

*Gr. 2

Two guitar parts with tablature and fret numbers (0, 1, 2, 3, 4, 5) for Rhythm Figure 2.

*Two gtrs. arr. for one.

Gr. 3: w/ Fill 5, 2nd time

Gr. 3: w/ Fill 7, 3rd time

E Bsus4 B Bsus4 B

Yeah, I'm down, _ but I know I'll _ get by. _ Hey, hey, hey, hey.

Two guitar parts with tablature and fret numbers (0, 1, 2, 3, 4, 5) for the chorus.

Fill 1

Gr. 2

Fill 1 musical notation and guitar tablature for Gr. 2.

Fill 2

Gr. 3 (acous.)

Fill 2 musical notation and guitar tablature for Gr. 3 (acous.), including a slide instruction.

Fill 4

Gr. 4

Fill 4 musical notation and guitar tablature for Gr. 4.

Fill 5

Gr. 3

Fill 5 musical notation and guitar tablature for Gr. 3, including a slide instruction.

Fill 7

Gr. 3

Fill 7 musical notation and guitar tablature for Gr. 3, including a slide instruction.

Gr. 4: w/ Fill 3

A B E C#m

man - got - ta live my life 1.,3. { like I ain't got noth-ing but this role of the dice. - } I'm
2. { I'm gon-napick up all the pie - ces and what's left of my pride. - }

To Coda ⊕

Gr. 1: w/ Rhy. Fill 4, 2nd & 3rd times
Aadd9

Bsus4 B

feel-ing like a Mon-day, but some - day I'll be Sat - ur - day ——— night.

Rhy. Fill 3

2.
Gr. 2: w/ Rhy. Fig. 2

Gr. 3: w/ Fill 6

A E

Gr. 1

3. Now ——— night. ———

End Rhy. Fill 3 Gr. 5 (elec.)

mf w/ dist. full full

Fill 3
Gr. 4 (elec.)

mp clean tone

TAB

4 2 0

Rhy. Fill 4

Gr. 1

Aadd9

Fill 6

Gr. 3

w/ slide

TAB

7 9 7 9 7 9 7 5

Guitar Solo

A
Rhy. Fig. 3

Gtr. 2: w/ Rhy. Fill 3, simile

E

End Rhy. Fig. 3
A

(cont. in notation)

*Vib. lowest note only.

Bridge

Gtr. 5 tacet

E

Gtr. 2 tacet

E5

*Gtr. 2 //

1st time only: Ooh. _____

Gtr. 1

Rhy. Fig. 4

Gtr. 3

Rhy. Fig. 4A

P.M.
mf

*Play 1st time only.

A5

1st time only: Sat - ur - day night.

End Rhy. Fig. 4

5 4 0 5 5 4 0 5 5 4 0 5 5 4 0 5 5 4 0 5 5 4 0 5 5 4 0 5 5 4 0 5

End Rhy. Fig. 4A

P.M.

2/0 2/0 2/0 2/0 2/0 2/0

Gtrs. 1 & 3: w/ Rhy. Figs. 4 & 4A, 2 times

E5

A5

Some - day I'll be Sat-ur-day night. — I'll be back on my feet. I'll be do-ing al-right. It

Gtr. 6 (acous.)

f w/ slide

full

0 2 (2)

4/6

E5
 Gtr. 6 tacet
 A5
 D.S. al Coda
 may not be to-mor-row, ba-by, that's o. - k. I ain't go-ing down, gon-na find a way. Hey, hey, hey,
 w/ slide
 12 12
 9 10 10 9 11 11 9 11
 full
 full
 0 2 (2)

⊕ Coda

Gtr. 2: w/ Rhy. Fill 3, 1st 2 meas.

Gtr. 2: w/ Rhy. Fill 5

Gtr. 1

E

night. — Oh. — I'm feel-ing like a Mon-day, but some-

Gtr. 5

full

full

full

11 (11) 11 (11) 9 11

Gtr. 2: w/ Rhy. Fill 3, 5 times

A

E

— day I'll be Sat - ur - day night.

full

full

full

9 12 12 (12) 11 (11)

Outro

Gtr. 1: w/ Rhy. Fig. 3, 4 1/2 times, simile

A

E

1/4

let ring —

let ring —

9 11 9 11 0 0 9 11 11 9 9 11 9 11 9

Rhy. Fill 5

Gtr. 2

TAB

0 0 0 0 0 0

4 4 4 4 4 4

2 2 2 2 2 2

Oh, oh, oh. _____ Sat - ur - day

let ring ----- full 1 1/2 full full full

12 9 12 (12) 12 12 (12) 9 12 9 11 9 9 12 9 12 9 11 9

E night. _____ Yeah. _____ Al - right. _____

3 A full hold bend full

12 9 11 9 9 12 9 9 12 9 11 11 (11) 9 11 9 12 9 11 11 (11) 9 11 11 (11) 9 11

E Al - right. _____ Sat - ur - day

3 full hold bend

7/9 7 7 9 7 9/11 9 9 9/11 9 9 9/11 9 9 9/11 9 9 9/11 9 11 (11) 9 9 11 12 11 11

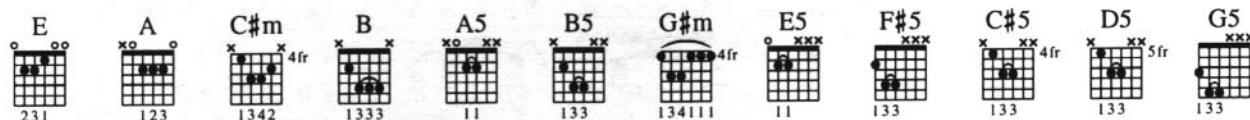
E night. _____ Yeah. _____ Fade Out

3 A full hold bend full

(11) 11 12 11 12 11 12 11 (11) 9 11 9 11 (11) 9 11 11 11 9 11 11

Always

Words and Music by Jon Bon Jovi



Intro

Rock Ballad ♩ = 71

N.C.

E

A

C#m

B

A

Gtr. 3 tacet

Gtr. 2 (acous.)

mp

(drums)

Gtr. 1 (elec.)

mf w/ dist.

P.M. - - - - -

*fdbk. - - - - -

dim.

Musical notation for the Intro, including guitar and drum parts. The guitar part features a melodic line in the key of A major, with a double bar line and a repeat sign. The drum part is a simple rock beat. The notation includes a treble clef, a key signature of one sharp (F#), and a 4/4 time signature.

TAB notation for the Intro, showing the fret numbers for each string. The notation is in a 4/4 time signature and includes a double bar line and a repeat sign.

Musical notation for the Intro, including guitar and drum parts. The guitar part features a melodic line in the key of A major, with a double bar line and a repeat sign. The drum part is a simple rock beat. The notation includes a treble clef, a key signature of one sharp (F#), and a 4/4 time signature.

TAB notation for the Intro, showing the fret numbers for each string. The notation is in a 4/4 time signature and includes a double bar line and a repeat sign.

*pitch: E

Verse

Gtrs. 1 & 2 tacet

*C#m9

B

A

1. This Ro-me-o is bleed-ing,

but you can't see his blood.

It's noth-ing but some feel-ings that this old

*Chords implied by piano.

G#m

B

C#m9

B

— dog kicked up. —

It's been rain-ing since you left me, now I'm drown-ing in the flood. —

Pre-Chorus

C#m9

You see I've al-ways been a fight-er,

but with-out you

I give up. —

Now, I can't sing a love song like the

B/D#

A/E

B/F#

A

B

way it's meant to be. —

Well, I guess I'm not that good an-y-more, — but ba-by that's just me. — Yeah.

Chorus

E

B

F#m7

C#m

B

E

B

I will love you, ba-by, — al-ways. And I'll — be there — for-ev-er and — a day.

A C#m B E (cont. in notation) ⑥ open F# ⑥ 2fr G# ⑥ 4fr

Gtr. 1

al - ways. I'll be there - till the stars - don't shine, till the heav-ens burst and the words don't rhyme. I know

Gtr. 2

A5 B5 A5 B5 C#m A

Gtr. 1 tacet

when I die - you'll be on my mind, and I love - you, al - ways. - 2. Now, your

(cont. in slash)

Verse C#m Rhy. Fig. 1A B

Gtr. 2

Gtr. 3 Rhy. Fig. 1

pic-tures that you left be - hind - are just mem-o - ries of a diff-'rent life. - Some-thing

let ring - - - - - let ring - - - - -

5 6 5 8 6 5

A End Rhy. Fig. 1A G#m

made us laugh, some-thing made us cry. - One that made - you have to say good-bye. - What I'd

End Rhy. Fig. 1

let ring - - - - - let ring - - - - -

2 2 5 6 6 4

Gtr. 3: w/ Rhy. Fig. 1
Gtr. 2: w/ Rhy. Fig. 1A, simile

C#m B 3

give to run my fin-gers through your hair, - touch lips, to hold you near. - When you

E5 B5 A5 C#5 B5

Gr. 3: w/ Fill 1, 2nd time

To Coda

be there for - ev - er and a day, al - ways.

End Rhy. Fig. 2

Bridge

Gr. 2 tacet D5 G5 A5 D5 G5 A5

P.M. - - - - - P.M. - - - - - P.M. - - - - - P.M. - - - - - P.M. - - - - - P.M. - - - - -

If you told me to cry for you, I could. If you told me to die for you, I would.

B5 A5 G5 F# 6 2fr A5 N.C.

Take a look at my face, there's no price I won't pay to say these words to you.

Gr. 1 tacet

Gr. 3

Guitar Solo

Gr. 2: w/ Rhy. Fig. 2, 1st 7 meas.

E B F#m

full full full full

11 9 11 9 11 9 (9) 7 9 7 7 2 4 2 4 (4) 2 4 2 4 (4) 2 4 2 (4) 2

C#m B E B

full full full full

4 4 2 4 (4) 2 4 12 12 12 9 9 7 7 12 12 9 9 7 7 0 11 (11) 9 11 12 9 11 13 12 14

Fill 1

Gr. 3

mf full w/o mellotron

TAB

11 11 (11) 9 11 9 9

A

Gtr. 2

B

A

B

Well, there

full

1/2

full

12 14 12 13 12 14 12 13 12 14 14 12 13 12 14 12 14 (14) 12 14 16 14 (14)

Bridge

A

ain't no luck in these load-ed dice. _ But ba-by, if you give me just one more try, _ we could

12 14 12 14 12

Gtr. 3 tacet

A

B5

E

B

D.S. al Coda

pack up our old dreams and our old lives. We'll find a place where the sun still shines. Yeah, _

Gtr. 1

(cont. in slash)

⊕ Coda E5

Gtr. 1

P.M.

P.M.

F#

6

2fr

I'll be there _ till the stars _ don't shine, till the heav-ens burst and the words don't rhyme. I know

Gtr. 3

mf w/ dist. full

full

12 (12) 14 (14) 12

Gtr. 2

E

Rhy. Fig. 3

End Rhy. Fig. 3A

Gtr. 1: w/ Rhy. Fig. 3A, 3 3/4 times, simile

31

C#m B A

yeah, yeah.

Lead Voc. ad-lib., till end

E B C#m B

full let ring - full 1 1/2 1/2 1/2 1/2

A E B

full full full full rake - 4 full

C#m B A

3 3 3 3

full

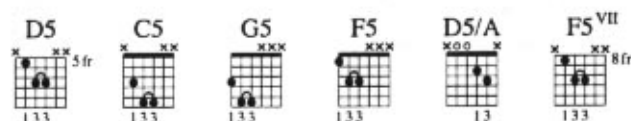
E B C#m B

full hold bend 1/2

Fade Out

Wanted Dead Or Alive

Words and Music by Jon Bon Jovi and Richie Sambora



Intro

Slowly ♩ = 74

(wind, chimes & kybd.)

Gtr. 1 (12 str. acous.)

Dsus2

mf Harm. -----

TAB: 7 12 12

N.C.

TAB: 13 12 10 8 5 3 1

TAB: (0) 14 14 0 12 12 0 10 10 0 9 9 0 5 5 0 4 4 4 2 0 0

Gtr. 2: w/ Fill 1

N.C.

(Dsus2) (Dsus2) (Dsus2) N.C. (Dsus2)

1/4 1/4 1/4 1/4 1/4 1/4

TAB: 3 0 3 0 0 3 3 2 0 0 3 0 3 0 0 0 3 0 3 0 0 0 3 0 3 0 0 3 3 2 0 0

Fill 1
Gtr. 2 (dist.)

pp Harm. mf w/ bar

TAB: 7 7 7 7 7 7

*Fades in w/ volume knob.

F E D

Verse

*Gtr. 3

D5

C5

G5

1. It's all the same, - on - ly the names will change. _____
 times I sleep, - some-times it's not - for days. _____ The
 walk these streets, a load - ed six string on my back. _____ I

Rhy. Fig. 1

**

*Play 3rd time only.

**Play simile 2nd & 3rd times.

Gtr. 1: w/ Fill 4, 2nd time

C5

G5

Gtr. 2: w/ Fill 2, 1st time

F5

D5/A

D5

Ev - 'ry day - it seems we're wast-ing a - way. _____ An - oth - er place, - where the
 peo - ple I meet al - ways go their sep - rate ways. _____ Some-times you tell. the day - by the
 play for keeps, - 'cause I might not make it back. _____ I've been ev - 'ry-where, - still I'm

Fill 2
Gtr. 2

full

TAB

12 (12) 10 12

*vol. swell

Fill 4
Gtr. 1

TAB

Gtr. 2: w/ Fill 6, 3rd time

C5 G5 C5 G5 F5 D5/A

fac - es are - so cold, I'd drive all night ——— just to get back - home. - } I'm a
 bot - tle that - you drink. And times when you're a - lone, — all you do is think. }
 stand - ing — tall, — I've seen a mil - lion fac - es, and I've rocked them all. ——— }

End Rhy. Fig. 1

Chorus

Gtr. 2: w/ Fill 5, 2nd time

C5 G5 F5 D5/A C5 G5

cow - boy, on a steel - horse I ride. I'm want - ed, (want - ed, —) sing 2nd & 3rd times only ———

Rhy. Fig. 2

Fill 5

Gtr. 2

full full 1/4 1/4 w/ bar 1/4 1/4

TAB

13 (13) 10 13 10 12 (12) 10 12 10 12 (12) 3 0 3 0 (9) 3 0 3 0

Fill 6

Gtr. 2

full mp

TAB

10 10 10 10 10 10 10 10 10 10 10 13 full 10 13 10 10 12 10

C5 G5 C5 G5 F5 D5

pitch: C# D C#

pitch: A

C5 G5 C5 G5

pitch: Eb

pitch: D D E D C

pitch: D E D C

pitch: D E D F

Chorus
 Gtr. 1: w/ Rhy. Fig. 2, 1st 3 meas., simile
 Gtr. 2 tacet

F5 D5 C5 G5 F5 D5

Oh, I'm a cow-boy, on a steel horse I ride. I'm

P.M.

[illegible]

⊕ Coda

Gtr. 1: w/ Rhy. Fig. 2, simile
Gtr. 2: w/ Fill 7

Gtr. 2: w/ Fill 7
 C5 G5 F5 D5 C5 G5
 cow - boy, I got the night on my side. _____ And I'm want - ed, want - ed, _____
 Gtr. 3

Gtr. 1: w/ Rhy. Fig. 2, last 2 meas., simile

N.C. D5 C5 G5 N.C. D5

dead or a - live, — dead or a - live, — dead or a - live, — dead or a - live. — I still

1/4 1/4 3 0 3 2 0 0

5 0 0 3

3 0 3 2 0

Fill 7
Gtr. 2

8va-

full

15

T
A
B

Gtr. 1: w/ Rhy. Fig. 2, last 2 meas., simile
C5 G5

N.C. D5

N.C. G5

drive, — I still drive, — dead or a - live, — dead or a - live, —

N.C. D5

N.C. G5

N.C. D5

dead or a - live, — dead or a - live, — dead or a - live, —

Gtrs. 1 & 3

Outro
Gtr. 3 tacet
N.C.

Gtr. 1

rit.

D/A

Words and Music by Jon Bon Jovi and Richie Sambora

* vol. swell

Hey!

Hey!

D

G

A N.C.

Hey!

Hey!

Gtr. 1

w /delay

15 19 19 19 15 15 16 17

* Chords implied by kybd.

A D G A N.C.

A

Spoken: They say that it's a will to free your body. But you've gotta free your mind. So Come on. Hey!

Hey!

Hey!

Check this out! Hey!

w/ effects

w/ bar

• Harm. $\begin{smallmatrix} -1 \\ \vee \end{smallmatrix}$ $\begin{smallmatrix} -1 \\ \vee \end{smallmatrix}$

* 7th fret only.

Intro

Gtr. I tacet

A

D/A

Am7

D/A

A

1

1.,2. Lay your _ hands on _ me, lay _ your hands on _ me, lay _ your hands on _ me. ____
 * (Ooo. _____ Ooo. _____ Lay _ your hands on _ me. _)

* 2nd time only

Verse

2.

D5 C5 D5

N.C.

GS

D5 C5 D5

Come on!

Huh!

Gtr. 1

Rhy. Fill 1

End Rhy. Fill 1 Rhy. Fig. 1

N.C. G5 D5 C5 D5 N.C. N.C. (C5) G5

1. If you're read - y, I'm will - ing and a - ble. Help me

End Rhy. Fig. 1

D5 C5 D5 N.C. G5 D5 C5 D5

lay my — cards out on the ta - ble. You're mine — and I'm yours for the tak -

N.C. G5 D5 C5 D5 N.C. G5

ing. Right now the rules they made are meant for break - ing. —

Gr. 1

Pre-Chorus

N.C.(G7) G5 D5 C5 D5 N.C.

1. What you get ain't al-ways what you see... But sat-is-fac-tion is guar-an-teeed. They say
2. Ev-ry thing you want is what I need... Your sat-is-fac-tion is guar-an-teeed. But the

N.C.(G5) (G7) G5 F5 G5

what you give is al-ways what you need. _ No. _____ If _ you want me _ to lay _ my hands on _ you. _
ride don't nev-er, ev-er come for free, _ no. _____ If _ you want me _ to lay _ my hands on _ you. _

(cont. in slash)

Chorus
D5

G5

F5

G5

D5

Gr. 1 //

(cont. in notation)

Lay — your hands on — me, lay — your hands on — me, lay — your hands on — me. —

N.C. D G5

⑥
open

Gtr. 1

All you got to do is, } Lay — your hands on — me, lay — your hands on — me,

Gtr. 1

3 3 (cont. in slash)

1/4

To Coda ⊕

The image shows a musical score for the song "The Sound of Silence" by Simon & Garfunkel. It includes a vocal melody line and a guitar accompaniment line. The vocal line has lyrics: "lay your hands on me. Now listen up. 2. Well I'm a fight". The guitar line is marked "Gtr. 1" and "w/ bar". Above the vocal line, there are chord markings: F5, G5, and D5, with a "To Coda" symbol. A bracket indicates a continuation of notation for the D5 chord.

F5

G5

D5

To Coda ⊕

(cont. in notation)

lay — your hands on — me. —

Now lis - ten up. 2. Well I'm — a fight

Gtr. 1

w/ bar

A5 **Pre-Chorus** **N.C. (G7)** **Gtr. 2 tacet**

Oh, whoa, whoa, ba - by, don't you know I on - ly aim to please. —

(cont. in slash)

10 10 10 10 12 12 12 12 13 13 15 15 17 17 19 20
7 7 7 7 9 9 9 9 10 10 12 12 14 14 16 17

Interlude

A
5
open

F5 **G5**

Gtr. 1 //

If — you want me — to lay my hands on — you. — Whoa, —

Gtr. 1 tacet w/ Bkgd. Voc. Fig. 1, 2 times

*D/A G/A

oh. — What - cha got - ta do — is — lay 'em on me. Well, come on, come on, come

* Chords implied by kybd.

F/A **G/A** **D/A** **G/A**

on. And Ev - 'ry-bod - y's gon-na help me now. — I can feel the peo - ple sing. I can feel my

Gtr. 1

(0 2) 0

Bkgd. Voc. Fig. 1

Lay — your hands on — me, lay — your hands on — me, lay — your hands on — me. —

D5

G/A

D/A

Gtr. 1 //

heart say-in';

"If you want to live, come on — babe, come on — now."

1. Whoa.

2. Whoa. _____ All you got - ta do,

let ring

(cont. in slash)

GS

F5

G5

D5

(cont. in notation)

Whoa.

Lay your hands on me.

If you want me to ____ ya.

Lay your hands on me.

Now, lay 'em back.

Gtr. 1

*(cont. in slash)

1/4

* 1st time only

w/ Bkgd. Voc. Fig. 1, 1 1/2 times

D5

G5

F5

DS

N.C.

Now work it down, —

on fur-ther on ____ now.

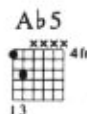
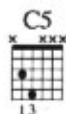
Lay, lay, lay,

lay,— ya. —

Lay _ your hands on _ me. —

You Give Love A Bad Name

Words and Music by Jon Bon Jovi, Richie Sambora and Desmond Child



Intro

Moderate Rock ♩ = 123

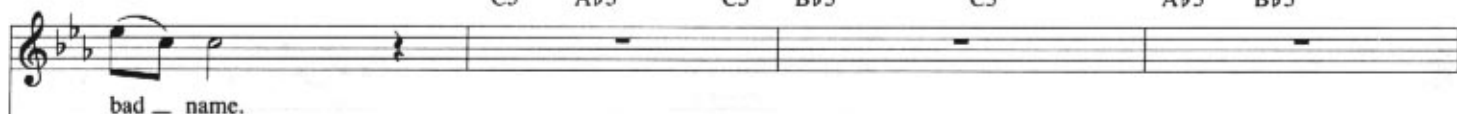
band tacet

N.C.

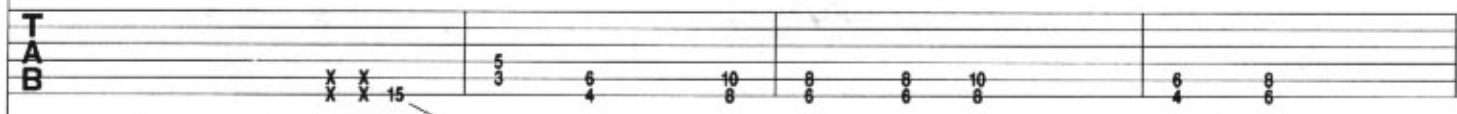


band enters

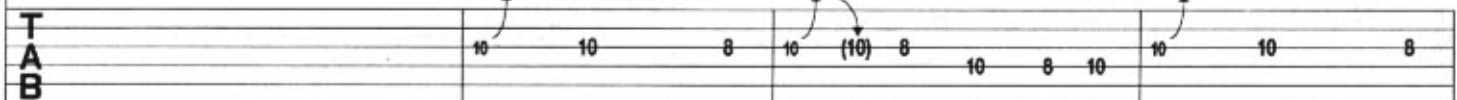
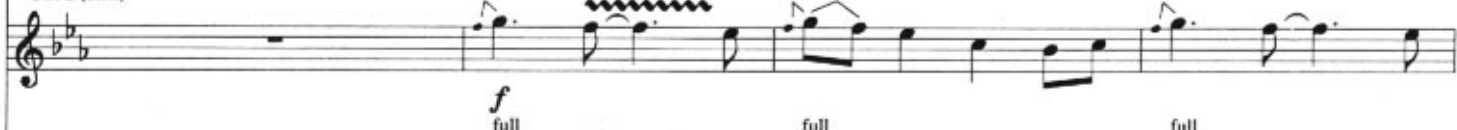
C5 Ab5 C5 Bb5 C5 Ab5 Bb5



Gtr. 1 (dist.)

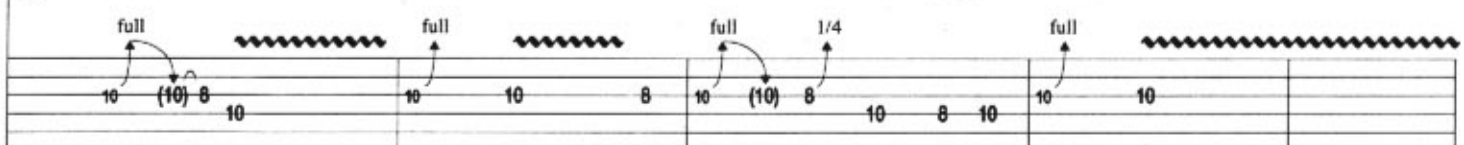


* Gtr. 2 (dist.)



* Doubled by harmonizer 1 octave higher.

Eb5 C5 Ab5 C5 Bb5 C5 Ab5 Bb5



Copyright © 1986 PolyGram International Publishing, Inc., Bon Jovi Publishing, New Jersey Underground Music Inc., EMI April Music Inc. and Desmobile Music Co., Inc.

All Rights for Desmobile Music Co., Inc. Controlled and Administered by EMI April Music Inc. International Copyright Secured All Rights Reserved

Gtr. 1: w/ Fill 1, 2nd time
E♭5

49

Bb5 **N.C.(Bb)**

Oh, _____ there's no-where to run. No one can save me, the dam-age is done.

loco *P.H.* *w/ bar* *P.H.* *w/ bar*

3 3 3 (3) 3 3 2 (2) 5 5 4 (4)

pitch: D

Chorus

C5 Ab5 C5 Bb5 C5 Ab5 Bb5 Eb5 C5

Shot through the heart, _____ and you're to _____ blame. You give love _____ a bad name, bad name. I

Rhy. Fig. 2 **End Rhy. Fig. 2**

5 6 10 8 8 10 6 8 8 5

Ab5 C5 Bb5 C5 Ab5 Bb5 Eb5 C5

play my part, _____ and you play your _____ game. You give love _____ a bad name, bad name. And

5 6 10 8 8 10 6 8 8 5

Ab5 Bb5

you give love _____ a bad name. _____

*** Gtr. 2** **Harm.**

6 8 (8) 5

* w/ harmonizer

Gtr. 1: w/ Rhy. Fig. 2, 3 times

Ab5

C5 Bb5

CS

CS

Ab5

Chorus

Gtrs. 1 & 2 tacet
N.C.

you're to ___ blame.

You give love _____ a bad name.

I play my part, — and you

play your ___ game. You give love ___ a bad ___ name, bad ___ name.

C5 Ab5 C5 Bb5 C5 Ab5 Bb5 Eb5 C5

Shot through the heart, — and you're to — blame. You give love — a bad name, bad name. I

Gtr. 1

5 3 6 4 10 8 8 6 10 8 6 4 8 6 8 5 3

Ab5 C5 Bb5 C5 Ab5 Bb5 Eb5 C5

play my part, — and you play your — game. You give love — a bad name, bad name.

5 3 6 4 10 8 8 6 10 8 6 4 8 6 8 5 3

Outro Ab5 Bb5 Eb5 C5 Ab5 Bb5 Eb5 C5 *Play 3 Times and Fade*

You give love. — Whoa. — You give love. — Whoa. — Bad name. (Whoa. —)

Gtr. 1

P.M. — — —

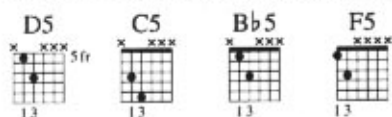
*Gtr. 2

full 10 8 full (10) 8 10 8 10 full 10 8 full (10) 8 10

*w/ harmonizer

Bed of Roses

Words and Music by Jon Bon Jovi



Intro

Slow Rock ♩ = 54

Gtr. 1 (dist.)

mf rake — 1/2 w/ bar w/ bar w/ bar rake — 1/2 w/ bar w/ bar

*Bb F Bb

TAB

x 12 (12) 10 10 13 10 x 10 12 12 (12) 10 13

*Chords implied by piano.

F Bb F Bb

w/ bar w/ bar w/ bar

rake — 1/2 full

(13) (13) 10 13 x 10 12 12 (12) 10 13 13 10 x 10 12 12 (12)

Verse

Gtr. 1 tacet
Bb

F

1. Sit-ting here wast-ed and wound-ed at this old pi-a-no.

w/ bar full

10 13 (13) 10 13

Bb F

Try-ing hard to cap-ture the mo-ment this morn-ing I don't know. 'Cause a

Am B \flat F F \sharp sus4 F B \flat B \flat sus4 B \flat

bot-tle of vod-ka's still lodged in my head, and some blonde gave me night-mares, think that she's still in my bed.

Rhy. Fig. 1
Gtr. 2 (clean)

mf

let ring - - - - - let ring - - - - - let ring - - - - - let ring - - - - - let ring - - - - -

0 2 2 1 2 2 1 3 3 3 3 1 3 3 2 3 3 3 3 3 1

C F

As I dream a-bout mov-ies they won't make of me when I'm dead.

2. With an

End Rhy. Fig. 1

let ring - - - - - let ring - - - - -

3 1 3 3 3 3 3 5 5 5 5 5

Verse

Gtr. 2 tacet
B \flat

Gtr. 1: w/ Fill 1, 2nd time
F

i - ron clad - fist I wake up and French kiss the morn - ing.
so far a - way, each step that I take's on my way home...

Gtr. 1

13 15 13 8 10
13 15 13 8 10

Fill 1
Gtr. 1

rake - - -

TAB

x 10 13 10 13 12 10 10 12 (12) 10 8

B \flat

While some march - ing band keeps its own — beat in my — head while we're
A king's ran - som in dimes, I'd give each night to see through this

Gtr. 1: w/ Fill 2, 2nd time F

Gtr. 2: w/ Rhy. Fig. 1 Am

talk - ing, ——— a - bout — all of the things that I —
pay - phone. ——— Still I run out of time, always

rake — full full

Gtr. 1 tacet B \flat

F F \sharp sus4 F B \flat B \flat sus4 B \flat

long — to be - lieve, — a bout love, — the truth, what you mean — to me. And the truth is,
hard — to get through, till the bird on the wire flies me back — to you. I'll just close my eyes —

Fill 2

Gtr. 1

TAB

Gtr. 1: w/ Fill 3, 2nd time Gtr. 2 tacet

B♭5 C5 F5 N.C.

ba - by, you're all that I need. } I want to
and whis - per; "Ba - by, blind love is true." }

Gtr. 1
f

Chorus

Gtr. 3: w/ Fill 4, 4th time

Gtr. 3 tacet, 4th time

D5 C5 B♭5 F5 N.C. D5

lay you down in a bed of ros - es. For to - night. I

P.M. - 1/2 1/2

*C/E **B♭/F F5 N.C.

B♭ F5

sleep on a bed of nails. Oh, I want to be just as close as the

P.M. - 1 3 5

let ring 1 3 let ring

* Bass plays E. ** Bass plays F.

Fill 3

Gtr. 1

P.M. -

TAB

Fill 4

Gtr. 3

15

TAB

1.
To Coda 1 ⊕
To Coda 2 ⊕

B \flat F5 N.C.(D) (E) (F)

Ho - ly Ghost is, and lay you down on a bed of

let ring - - - - - let ring - - - - -

3 3 1 3 3 3 5 7 8

2.
N.C.(D) (E) (F)

ros - es. 3. Well, I'm lay you down on a bed of

P.M. - - - - -

1 5 7 8 6 6 6 6 6 6 6 6

Bridge
B \flat 5 C5 F5

ros - es. Well, this ho - tel bar's hang-o-ver whis-key's gone dry. The bar keep-er's wig's crook ed, and she's

3 3 3 3 3 3 5 5 5 5 5 5 10 10
1 1 1 1 1 1 3 3 3 3 3 3 8 8

1 3 1 0 0

N.C. (B \flat 5) C5

giving me the eye. Well, I might have said yeah, but I laughed so hard I think I

let ring - - - - - P.M. - - - - -

3 1 1 1 1 1 1 5
1 1 3 5 1 1 1 1 1 1 3

Guitar Solo
D5
Rhy. Fig. 2

C5 Bb5 F5

Gtr. 1

N.C.

died. Ooh, yeah.

Gtr. 3 (dist.) *mf* Gtr. 3

8va loco

Gtr. 1 divisi (Gtr. 1 cont. in slash)

P.H.

1/2

3 5 5 3 5 3 5

Gtr. 1: w/ Rhy. Fig. 2, 2 times
End Rhy. Fig. 2 D5

C5 Bb5 F5

full full full full

19 (13) 10 13 13 10 13 10 13 10

19 0 13 10 13 10 12 10 13 10

5

D5 C5 Bb5 F5

8va

full full 1 1/2

13 (13) 13 13 X 15 15 15 (15) 13 15 15 (15) 15 13 15 13 15

Gtr. 1 tacet
F

Gtr. 3 tacet

D5 C5 Bb5

Gtr. 1

loco

4. Now, as

rake - -

mp

1/2 1/2

12 14 X 10 12 12 (12) (12)

Verse

Bb F Bb

you close your eyes, - know I'll be think-ing a - bout you. While my mis-tress, she calls me to

F B \flat

stand in her spot-light — a-gain. To-night I won't be a-lone, — but you know that don't. mean I'm not

F D5 *C/E **B \flat /F N.C. *D.S. al Coda 1*

lone-ly. I've got noth-ing to prove, for it's you that I'd die _ to de-fend. I want to

* Bass plays E. ** Bass plays F.

⊕ *Coda 1*

N.C.(D) (E) (F) *D.S. al Coda 2*

lay you — down. I want to

Gtr. 3
Gtr. 1 *divisi*

8va

full full full

*Gtr. 3 only

⊕ *Coda 2*

N.C.(D) (E) (F) Gtr. 1 *tacet*

lay you — down on a bed — of ros - es. —

rit.

rit.

Blaze Of Glory

Words and Music by Jon Bon Jovi



Gtrs. 1, 2 & 3; Open D Tuning:

① - D ④ - D

② - A ⑤ - A

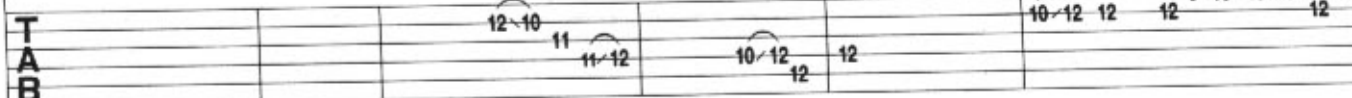
③ - F# ⑥ - D

Intro

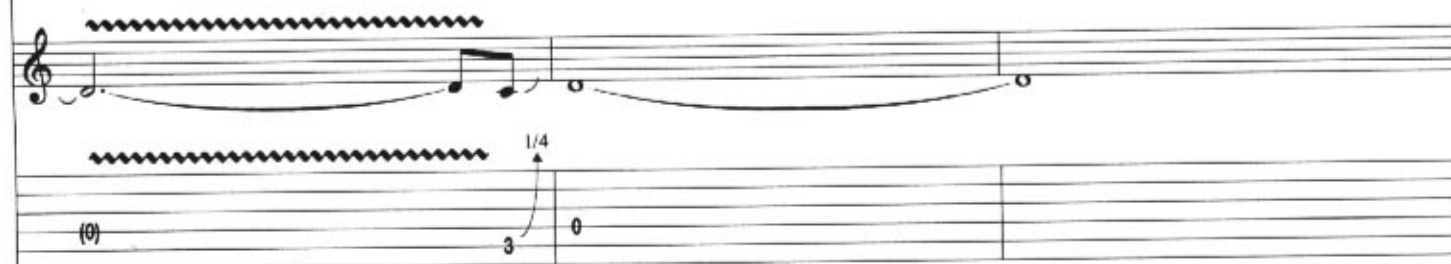
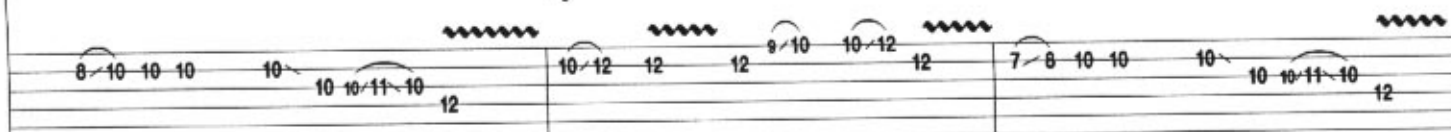
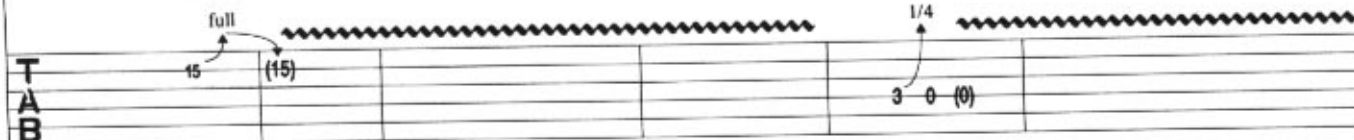
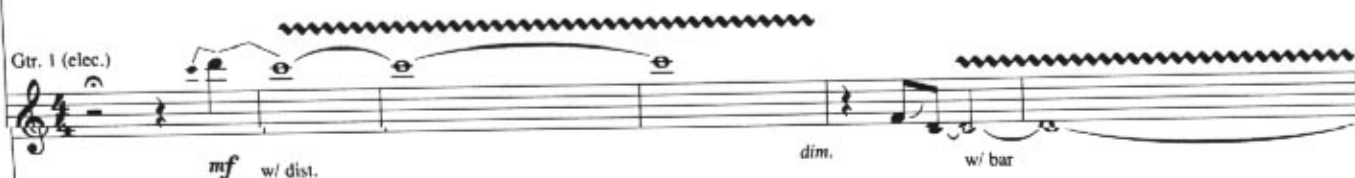
Moderately Slow ♩ = 79

N.C.

Gtr. 2 (acous.)
(w/ wind & cymbals)



Gtr. 1 (elec.)



The musical score for "The Rose Tree" is presented in three staves. The top staff is a treble clef staff containing the melody, which includes a key signature change to one sharp (F#) and a time signature change to 3/4. The middle staff is a guitar staff showing chords and a "full" instruction with an upward-pointing arrow. The bottom staff is a bass staff with a bass line. The score is divided into measures by vertical bar lines.

Gtrs. 1 & 3 tacet
*Dm

Gtr. 2

pp w/ o slide

1 3 2 1 3 2 0 1 0 0 1 0 3 0 0 3 0 0

earth was last night's bed. I don't know where I'm go-ing. On-ly God _ knows where I've been. _ I'm a

let ring let ring

1 3 2 1 3 2 3 2 1 1 3 2 0 1

G

Gtr. 1

open 3fr open 3fr open 3fr open 3fr open 3fr

dev-il on the run, a six-gun lov-er, a can-dle in the wind. Yeah!

let ring - - - - - let ring - - - - -

2 0 0 2 3 1

Verse

Gtrs. 1 & 2 tacet

Dm

C

D
④
open

Gtr. 4
(acous.)
mp



2. When you're brought in - to this world, — they
ask a - bout my con - sience, and I

Gtr. 2: w/ Fill 1, 2nd time

Em

G

Dm



say you're born in sin. — Well, at least they gave me some - thing, I did - n't have to
of - fer you my soul. — You ask if I'll grow to be — a wise - man, ask if I'll

Gtr. 2: w/ Fill 2, 2nd time

Dm

F



steal, — or have — to win. — Well, they tell me that — I'm want - ed, — yeah,
grow old. You ask me if — I've known love, and what it's like to

C

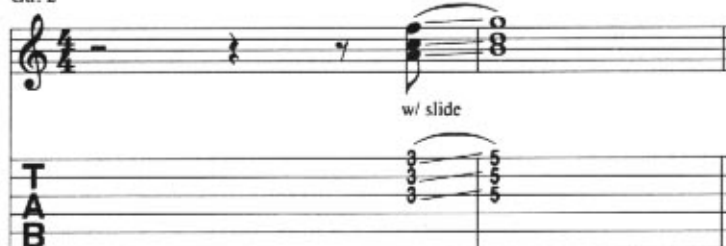
G



I'm a want - ed man. — I'm a colt in your sta - ble, I'm what Cain was to A - ble, mis - ter,
sing songs in the rain. — Well, I've seen love come, I've seen it shot down, I've

Fill 1

Gtr. 2



Fill 2

Gtr. 2



Gtr. 5: w/ Rhy. Fill 1, 2nd time

Dm

G

D

Rhy. Fig. 1

catch me if — you can. — I'm go-ing } down _____ in a blaze of glo - ry. Take me
seen it die — in vain. Shot }

Gtr. 5 (elec.)

Rhy. Fig. 1A

w/ dist.

Gtr. 2: w/ Fill 3, 2nd time

G

D

Dsus4 D

G

now, _____ but know the truth. — { 'Cause, I'm go-ing down _____ } in a blaze

Rhy. Fill 1

Glr. 5

T

人

AD

File 3

Gilt. 2

w/ slide

1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50	51	52	53	54	55	56	57	58	59	60	61	62	63	64	65	66	67	68	69	70	71	72	73	74	75	76	77	78	79	80	81	82	83	84	85	86	87	88	89	90	91	92	93	94	95	96	97	98	99	100	101	102	103	104	105	106	107	108	109	110	111	112	113	114	115	116	117	118	119	120	121	122	123	124	125	126	127	128	129	130	131	132	133	134	135	136	137	138	139	140	141	142	143	144	145	146	147	148	149	150	151	152	153	154	155	156	157	158	159	160	161	162	163	164	165	166	167	168	169	170	171	172	173	174	175	176	177	178	179	180	181	182	183	184	185	186	187	188	189	190	191	192	193	194	195	196	197	198	199	200	201	202	203	204	205	206	207	208	209	210	211	212	213	214	215	216	217	218	219	220	221	222	223	224	225	226	227	228	229	230	231	232	233	234	235	236	237	238	239	240	241	242	243	244	245	246	247	248	249	250	251	252	253	254	255	256	257	258	259	260	261	262	263	264	265	266	267	268	269	270	271	272	273	274	275	276	277	278	279	280	281	282	283	284	285	286	287	288	289	290	291	292	293	294	295	296	297	298	299	300	301	302	303	304	305	306	307	308	309	310	311	312	313	314	315	316	317	318	319	320	321	322	323	324	325	326	327	328	329	330	331	332	333	334	335	336	337	338	339	340	341	342	343	344	345	346	347	348	349	350	351	352	353	354	355	356	357	358	359	360	361	362	363	364	365	366	367	368	369	370	371	372	373	374	375	376	377	378	379	380	381	382	383	384	385	386	387	388	389	390	391	392	393	394	395	396	397	398	399	400	401	402	403	404	405	406	407	408	409	410	411	412	413	414	415	416	417	418	419	420	421	422	423	424	425	426	427	428	429	430	431	432	433	434	435	436	437	438	439	440	441	442	443	444	445	446	447	448	449	450	451	452	453	454	455	456	457	458	459	460	461	462	463	464	465	466
---	---	---	---	---	---	---	---	---	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----

1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50	51	52	53	54	55	56	57	58	59	60	61	62	63	64	65	66	67	68	69	70	71	72	73	74	75	76	77	78	79	80	81	82	83	84	85	86	87	88	89	90	91	92	93	94	95	96	97	98	99	100
---	---	---	---	---	---	---	---	---	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	-----

A

Gtr. 2: w/ Fill 4, 2nd time

End Rhy. Fig. 1

D C G

of glo-ry. — And lord, I nev-er drew first, but I drew first blood, {and I'm no one's} son. Call me Young — {I'm the Dev-il's} son.

End Rhy. Fig. 1A

1. Gtr. 2: w/ Riff A
Gtr. 4 tacet
D
⑥
open
Gtr. 3

2. Gtr. 2: w/ Riff A, 2 times
Gtr. 4 tacet
D
⑥
open
Gtr. 3

Gun. 3. You Gun.

Yeah!

Fill 4
Gtr. 2

w/ slide

TAB

Guitar Solo

Gtr. 5: w/ Rhy. Fig. 2, 3 times
Gtrs. 2 & 3 tacet

Gtr. 4

G D

cont. simile

*Gtr. 6

8va loco

f w/ slide

15 15 12-10 12-10 12 14-12 10 12-12-10-12 10-11 10-11 12 14 (14) (14) 12 0-10 10 12 10 12-10

*clean elec.

D

3 3 3 3 3

full full full full full

10 10 10 10 10 10 8 10 8 10 12 10 9-10 12 12 (12) 13 12 10 (11)

Gtr. 5: w/ Rhy. Fig. 3

D

F

Gtr. 4

12-13 13-10 10-11 10 10 12 12 12 5-7 7 10 7 15 14 15 14-12 10 10 10 13 13

*bar flutter

Rhy. Fig. 2
G5

Gtr. 5

D5

TAB

Rhy. Fig. 3

Gtr. 5

F5

G5

N.C.

TAB

(0) 0 3 0 3 0

Gtr. 2: w/ Riff A, 2 times
Gtr. 4 tacet
N.C.

Gtr. 6 tacet

G

8va

12 15 15 15 20 22 (22) 20 22 25 22 (22)

Verse

Gtrs. 2 & 5 tacet

*Dm

C G

4. Each night I go to bed, I pray the Lord my soul to keep. _ No, I ain't look-ing for for-give-ness, but be -

*Chords implied by kybd.

Dm F C

fore I'm six feet deep. Lord, _ I got to ask a fa - vor, and I hope you'll un-der-stand. _ 'Cause, I've

G Dm G Dm

lived life to the ful-est, let this boy _ die like a man. Star-ing down a bul-let, let me make_ my fi - nal_ stand.

Chorus

Gtr. 4 & 5: w/ Rhy. Figs. 1 & 1A

N.C. G D G D

Shot down _ in a blaze of glo - ry. Take me now, _ but know the truth. _ I'm go - ing

Gtr. 2

w/ slide

10 12 12 10 12 10 12 12 10 12 5

3 5 3 5 5 3 0 3 3 5 3 5 5 3 5 3 4 5

G D C G

out _ in a blaze of glo-ry. _ Lord, I nev-er drew first, but I drew first blood, and I'm no one's son. _ Call me Young

3 5 3 5 10 12 10 12 11 10 12 10 10 10 10 10 10 10

Gtr. 2 tacet
D
Rhy. Fig. 4

C G D

End Rhy. Fig. 4

Gtr. 4

Gun. I'm a young gun. Yeah. Young

Gtr. 6

w/ slide

Rhy. Fig. 4A

End Rhy. Fig. 4A

Gtr. 5

Gtrs. 4 & 5: w/ Rhy. Figs. 4 & 4A

D C G

Outro
Gtrs. 4, 5 & 6 tacet

D
6
open

Gtr. 3

gun. Yeah, _ yeah, yeah. _ Young Gun. Ah. _

Gtr. 6

Gtr. 2

w/ slide

D
6
open

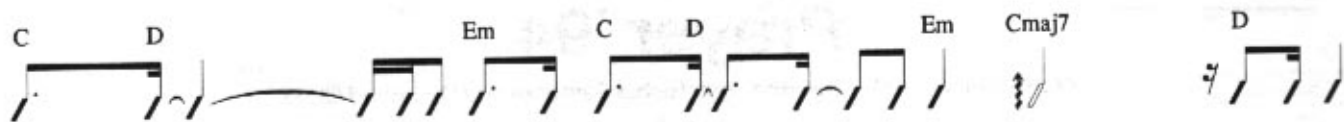
Free Time

dim.

rit.

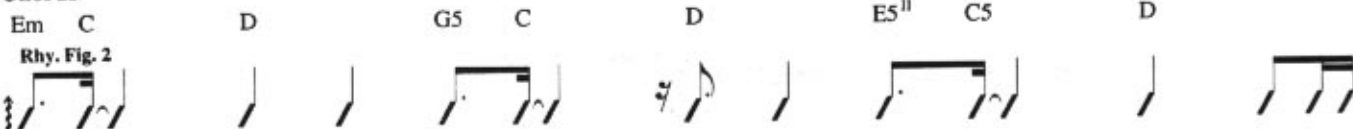
let ring

dim.



does-n't make a dif-'frence if we make it or not. We've got each oth - er, and that's a lot for love. We'll give it a shot.

Chorus



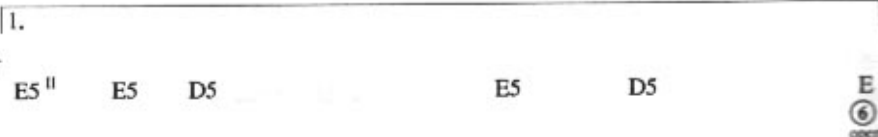
Woa, — we're half-way there. — Take my hand, — we'll make it I swear, . yeah.
(Whoa, — liv - in' on a prayer. .)

Rhy. Fig. 2A Gtr. 2 (dist.)



G5 C D

To Coda

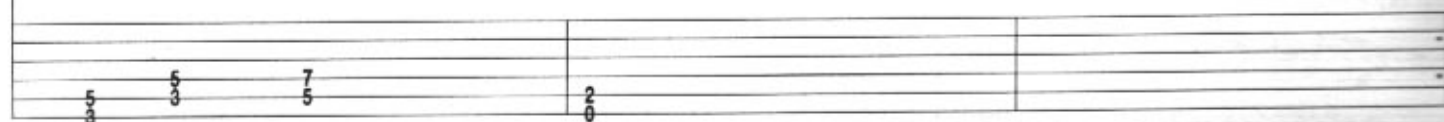


End Rhy. Fig. 2



(Whoa, — liv-in' on a prayer. —)

End Rhy. Fig. 2A



2. Cmaj7

Guitar Solo

Gtr. 1: w/ Rhy. Fig. 1, 4 times
Gtr. 2: w/ Rhy. Fill 1

Gtr. 2 tacet

D5 E5 D5

E5 D5

8va

Gtr. 3 (dist.)

loco

mf

P.H.

1/2

full

full

w/ bar

full

0 4 5 3

7 5 7 7 (7) 5 5 7 7 (7) 5 7 5 7 7

E5 D5

E5 D5

pitch: E E# F#

15ma loco

P.H.

full

pick slide

1/2 full

full

full

full

full

full

full

(7) (7) 5 7 X 7 (7) X X 14 14 14 14 (14) 12 15 X X 12 15 12 15 15 15 14 14 14 14

E5

D5

E5 D5

8va

full

1/2

full

1 1/2

3

6

(14) 12 14 (14) 4 16 15 17 17 15 15 17 17 (17) 17 15 17 15 14 15 14 15 17

Bridge

Gtr. 3 tacet

Gtr. 2 tacet

E5

D5

C D

Em

Cmaj7

D

8va

Gtr. 2 loco

full

1/2

17 17 (17) (17) 15 17 15 17

0 3

Rhy. Fill 1

Gtr. 2

TAB

2 0

Gtr. 1 tacet
N.C.

whoa. _____ And I say - whoa, - we're half-way there, - yeah..

N.C. (C) (D5) (G5) (Cadd9) (D5)

D.S. al Coda

(Oh, _____ liv - in' on a prayer. -) Take my hand, - we'll make it I swear, - yeah. _____ (Oh, _____ liv-in' on a prayer, - yeah.)

Gtr. 1
let ring - | let ring - | let ring - | let ring - | let ring - |

2 3 2 2 0 0 0 3 0 0 0 2 0 2

⊕ Coda

Gtrs. 1 & 2: w/ Rhy. Figs. 2 & 2A, simile
Em C D

G5 C D E5 C5 D
Yeah. Oh, yeah, - yeah. - Ooh yeah. Ooh, yeah..
(Oh, _____ liv-in' on a prayer. _____)

Gtr. 3
full 15 15 3-15 15 17 17 17 17 17 1/4 12 12 12 (14) 12 12 14 14
8va loco
let ring - |

Gtr. 1: w/ Rhy. Fig. 1, 3 times, simile
Gtr. 2 tacet
D5 E5 D5

Gtr. 3 tacet
E5 D5

G5 C D
(Oh, _____ liv - in' on a prayer, - yeah. _____)

12 12 15

Outro

Fade Out

E5 D5 E5 D5 E5 D5 E5 D5
Tom-my used to work on the docks. - The un-ion went on strike, he's down on his luck, it's tough. Hey, Tom-my, it's tough.

Words and Music by Jon Bon Jovi, Richie Sambora and Desmond Child

Moderate Rock ♩ = 118

Gtr. I (dist.)
 E7 E6 E7 E E7 E6
 f w/ bar fdbk.
 TAB 7 5 (7) 5 0 0 3 2 0

* Chords played by synth.

Chorus

E7

Your love — is like bad med - i - cine.

Rhy. Fig. 1

w/ bar
let ring —
 $\frac{1}{2}$

(0) (0)

A N.C. E N.C. G5 F#5 E5 A5 N.C. E

Bad med - i - cine is what I need. Whoa, shake it up just like bad med - i - cine.

P.M.
End Rhy. Fig. 1
Rhy. Fig. 2

There ain't no doc - tor that can cure my dis - ease. —

*w/ wah-wah on treble pos.; pluck w/ fingers.

E7 B N.C. G5 E5 E7 B E7 E5 G E5 N.C.

Bad med - i - cine I.I

End Rhy. Fig. 2

1/4

(4) 2 4 0 4 2 0 4 2 0 4 2 0 4 2 0 4 2

Verse

Gtr. 1: w/ Rhy. Fig. 2, 2 times

E5 E7 B E7 E5 G E5 E7 B N.C. G5

ain't got a fe - ver, got a per - ma - nent dis - ease. And it' - ll
don't need no nec - dle to be giv - in' me a thrill. And I don't

E5 E7 B E7 E5 G E5 E7 B N.C. G5

take more than a doc - tor to pre - scribe a rem - e - dy. I
need no an - es - the - sia, or a nurse to bring a pill. I got a

A5 G5 A5 G5 A5 G5

got lots of mon - ey, but it is - n't what I need. Gon - na
dir - ty down ad - dic - tion that does - n't leave a track. I got a

Gtr. 1

2 0 0 2 2 2 0 2 2 5

1/4

Gtr. 1: w/ Rhy. Fig. 2

E5 E7 B E7 E5 G E5 E7 B N.C. G5

take more than a shot to get this poi - son out of me. And
jones for your af - fec - tion, like a mon - key on my back. There

B5 B7 F# B7 B5

B7 B5

N.C.

(E5)

Pre-Chorus

I got all the symp-toms, count 'em one, two, — three. First you need, —
ain't no par - a - med - ic gon - na save this heart at - tack. When you need, —

(That's what you get for

Gtr. 1

P.M.

1/2

* w/ wah-wah off

N.C. (E5) E5 F#5

then you bleed. And when you're on your knees...
 fall-ing in love.) (You get a lit-tle but it's nev-er e-nough.) (That's what you get for

1/2

(0) 2 (2) 0 2 2 2 4

N.C. D5 N.C. B5 N.C.

fall-ing in love. —) Now, — this boy's ad-dic-ted 'cause your kiss is the drug. — Whoa, —

(4) 2 2 4 0 0 4 3 2 2 0 2 4 2

Chorus

Gtr. 1: w/ Rhy. Fig. 1

E A5 N.C. E A N.C. E N.C.

your love — is like bad med-i-cine. Bad med-i-cine is what I — need. — Whoa, —

G5 F#5 E5 A5 N.C. E A N.C. E

shake it up — just like bad med-i-cine. There ain't no doc-tor that can } cure my dis-ease. —
 So let's play doc-tor, ba-by, }

G5 A5 E5 D5 E5 G

Bad, bad med-i-cine. 2. 1 —

Rhy. Fig. 3

Gtr. 1

End Rhy. Fig. 3

P.M. — P.M. — P.M. P.M. — P.M. — P.M. w/ bar

3 3 0 3 0 5 5 0 5 0 5 5 3 5 0 5

B5

Bridge

Gtr. 1 tacet
N.C.(E5)

I need a res - pi - ra - tor 'cause I'm run - ning out of breath or you're an

Gtr. 2
 loco
 -1 1/2

* Gtr. 3
 divisi
 mf w/ bar
 (19)
 -1 1/2

* Synth. arr. for gtr.

Gtr. 2: w/ Fill 1

Gtrs. 2 & 3 tacet
B

all night gen - er - a - tor wrapped in stock - ings and a dress. When you find your med - i - cine you'll

Gtr. 3

Gtr. 1

f P.M. P.M. - - - P.M. - - -

0 0 5 0 3 0 0 5 0 5 0 3 0 0 5 3

4 4 4 4 2 2 2 2 2 2 4 4 2 2

Fill 1

Gtr. 2

TAB

*Dive & vib. simultaneously.

E5 N.C. E

take what you can get. 'Cause if there's some-thing bet - ter ba - by, well, they hav - 'n't found it yet. Whoa, —

P.M. — — — P.M. — — —

4 4 4 2 2 2 2 2 2 2 2 0

1/2 2 2 0

Chorus

Gtr. 1: w/ Rhy. Fig. 1, 1st 7 meas.

* Gtr. 1: w/ Rhy. Fill 1, 2nd time

A5 N.C. E A N.C. E N.C.

your love — is like bad med - i - cine. Bad med - i - cine is what I — need. — Whoa, —

* Gtr. 1 plays Fill 1, then continues in Rhy. Fig. 1.

G5 F#5 E5 A5 N.C. E A N.C.

shake it up — just like bad med - i - cine. There ain't no doc - tor that can
2nd time: Your love's a po - tion that can

1. E5 N.C. E 2. E

cure my dis - ease. — cure my dis - ease. — Bad, bad med - i - cine — is

Gtr. 1: w/ Rhy. Fig. 3
G5 A5 E5 D5 E5 G

Gtr. 1 Rhy. Fill 2 End Rhy. Fill 2 Gtr. 1 Gtr. 1

let ring — — — 1/2 (cont. in Rhy. Fill 1) 1/2 let ring — — — — —

2 0 2 0 2 0 2 0 5 5 5 3 5 8
4 4 4 2 4 5

Gtr. 1: w/ Rhy. Fig. 3
G5 A5 E D# E F F# G G#

what I want. — Bad, bad med - i - cine. Oo, ba - by, oo, babe.

Gtr. 1

w/ bar

(8) 9 9 9 9 9 9 9 9 9 8 9 10 11 11 12 13
(5) 7 7 7 7 7 7 7 7 7 7 6 7 8 9 9 10 11

Rhy. Fill 1

Gtr. 1

TAB

12 11 9
10 9 7

Gtr. 1: w/ Rhy. Fig. 3

Interlude

G5 A5 N.C. G5 F#5 E5

I got-ta go, I got-ta, I got-ta go, I got-ta, med-i-cine. — I got, Spoken: I got-ta do it a - gain.

Bad, bad

Gtr. 1

3 2 0 12 11 9 10 9 7

* out of time

*E E7 E6 E7

Wait a min-ute, wait a min-ute, hold on. I'm not done. One more time. With feel-ing.

*Chords played by synth. **vol. swell

E E7 E6 E7 G5 F# E

Come on. All-right. Help me out now.

Harm. — let ring — w/ bar — full — P.H. — w/ bar

0 12 12 7 2 2 0 3 2 0

pitch: F#

Chorus

Gtr. 1: w/ Rhy. Fig. 1, 1st 7 meas.

A5 N.C. E A N.C. E N.C.

Your love — is like bad med-i-cine. Bad med-i-cine is what I — need. — Whoa, —

Repeat and Fade Out

Gtr. 1: w/ Rhy. Fill 2

G5 F#5 E5 A5 N.C. E A N.C. E5 N.C. E

shake it up — just like bad med-i-cine. You got the po-tion that can cure my dis-ease. —

I'll Be There For You

Words and Music by Jon Bon Jovi and Richie Sambora

D5/A



B5



F#5



G5



A5



C5



E5



C#5



D5



Intro

Rock Ballad ♩ = 74

N.C.(D)

*Gtr. 1 (clean)

mf

TAB

5-7	7	7-9	9	9-12	12	12-11	11	5-7	7	7-9	9	9-12	12	11
-----	---	-----	---	------	----	-------	----	-----	---	-----	---	------	----	----

*Doubled w/ sitar.

Verse

Gtr. 1 tacet

*Em7

**Em7/G

1. I guess this time you're real-ly leav - ing. I heard your suit - case say good-

Gtr. 2 (dist.)

mp

w/ bar

(11)

(11)

12

12

12

12

0

*Chords derived from gtr., bass & kybd.

**Bass plays symbols right of slash.

D

byc.

D5

Well, as my bro - ken heart lies bleed - ing,

Em

w/ bar

14

12

12

12

12

0

Em9/G

D

you say true love it's su - i - cide. You say you've cried a thou-sand

(14)

10

10

(10)

5-7

5

5-7

5

5-7

Em G D

riv - ers, but now you're swim-ming for the shore.

3
rake
Harm.

12 12 12 12 12 7 7 9 7 7 8 7 7 7 7 10 12 10 12

0 0 2 3

Em G

You left me drown-ing in my tears, and you won't

Harm. w/ bar

10 10 5 5 7 5 5 7 7 7 12 12 12 12 (12)

A7 N.C.

save me an - y - more. I'm pray-in' to God - you'll give me one more chance girl.

(12) 9 7 5 7 9 9

(cont. in slash)

Chorus

D5/A B5 F#5 G5

Gtr. 2

I'll be there for you. These five words I swear to you. When you breath I wan-na be the

A5 C5 G5 D5/A

air for you. I'll be there for you. I'd live and I'd die for you.

B5 F#5 G5 A5 C5 G5

I'd steal the sun from the sky for you. Words can't say what love can do. I'll be there for

Verse

Gtr. 1 tacet
Em

D5/A

you. 2. I know you know we've had some good times.

*Gtr. 1

Gtr. 2 Harm.

5 7 7 7 9 9 9 12 12 11 12 12 12 12 0

*Doubled w/ sitar.

G D

Now they have their own hid - ing place. Well, I can pro-mise you to-mo-

let ring

3 5 3 10 12 14 14 12 10 9 11 11 12 12 14 14 12 11

Em G A5

row, but I can't buy back yes - ter - day.

loco

Harm. rake

let ring

5 5 5 5 5 7 7 12 12 3 3 4 2 2 2 2 2 4 2 0 2 3

G5

Gtr. 2

Ya, ba - by you know my hands are dir (Well, wo - man you know my hands are dir -

ty,

let ring - (cont. in slash)

2

(2)

(9)

12

A5

D5

C#

(cont. in notation)

but I want - ed to be your Val - en - tine.

ty.

Gtr. 2

let ring -

7 7 7

5 4 4

Bm

G

I'll be the wat - er when you get thirs - ty ba - by. When you get

let ring - let ring -

4 4 4 4 2 3 3 0 0 0 0 3 0 0

0 2 3

A5

D.S. al Coda 1

A

5

12fr

Gtr. 2

drunk, I'll be the wine. Whoa.

let ring - (cont. in slash)

0 0 0 0

Gtr. 2

Coda 1

D5/A

you.

Gtr. 3 (dist.)

mf full

Guitar Solo

B5

G5

full

3

A5

D5/A

full

full

full

full

B5

G5

A5

rake -

full

full

full

full

full

full

full

Verse

G5

Gtr. 3 tacet

A5

3. I was-n't there _ when you were hap py. And I was-n't there _ (I was-n't there _ to make you hap-py. _)

D5

Bm

(cont. in notation)

when you were down, child. Did-n't mean to miss your

Gtr. 2

let ring let ring

G

birth-day, ba-by. I wish I'd seen you blow those can-dles out.

let ring

semi-harm. w/ bar (cont. in slash)

D.S. al Coda 2

G

⑥

15fr

A5

Gtr. 2

Ah, ooh.

⊕ Coda 2
Chorus

E5

C#5

A5

Gtr. 2

I'll be there for you. These five words I swear to you. When you breath I wan-na be the

B5

D5

A5

E5

air for you. I'll be there for you. I'd live and I'd die for you.

C#5 A5 B5

I'd steal the sun from the sky for you. Words can't say what love can do. I'll be

D5 A5 E5 C#5

there for you. (Whoa.) Whoa.

Gtr. 3

*2nd time only.

B5 A5 B5 D5 A5

Whoa.

*rit. (cont. in slash)

*2nd time only.

Outro E5 N.C.(E)

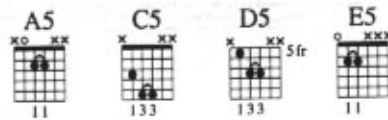
Gtrs. 2 & 3

*Gtr. 1

*Doubled w/ sitar.

In And Out Of Love

Words and Music by Jon Bon Jovi



Intro

Moderate Rock ♩ = 128

band tacet

N.C.

band enters

play 3 times

A5

In ____ and out of love. In ____ and out of love. In _

Gtr. 1 (dist.)

TAB

N.C. Am7 N.C. A5 N.C.

A5 N.C. Am7 N.C. A5 N.C.

____ and out of love. In ____ and out of love. 1. You're a wi -

Rhy. Fig. 1

End Rhy. Fig. 1

Verse

A5

N.C.

D5/A N.C. G/A

D/A N.C. A5

- re ____ set to ex-plode ____ in the heat. ____ You won't
when me and my boys ____ hit the streets. ____ Right on time, _

Rhy. Fig. 2

End Rhy. Fig. 2

P.M. P.M. P.M. P.M.

Gtr. 1: w/ Rhy. Fig. 2
N.C. A5

N.C. D5/A N.C. G/A D/A N.C. A5

ti - re _____ 'cause ba - by was born - with a beat. _____ Take you high -
she's here to make my life com - plete. _____ Then I'm long.

Pre-Chorus

N.C. D5/G N.C. D5 Dsus4 D N.C.

er than you've ev - er known, _____ then drive you down _____ to drink-in' beers...
gone, - I got a - noth-er show. One more time, - one mile _____ to go. One

Gtr. 1

w/ bar P.M. - - -

D5/G N.C. D5/G N.C. D5/G N.C. D5/G N.C. D5 N.C. D5 N.C. A5

I pick you up when you've had e - nough. _____ You've been burned, - ba - by, les - son's learned. _____ In -
end - less night - of fan - ta - sy. _____ It's all she left _____ of her with me. _____

P.M. - - - P.M. P.M. P.M. - - - P.M. P.M.

Chorus

N.C. Am7 N.C. A5 N.C. A5 N.C. Am7 N.C. A5 N.C. A5

_____ and out of love. 1., 2. Hear what I'm say - ing. _____ In _____ and out of love. It's the way _____ that we're play - ing. In -
3. In _____ and out of love. In -

Rhy. Fig. 3

P.M. - - -

Gr. 1: w/ Rhy. Fill 1, 2nd & 3rd times

N.C. Am7 N.C. A5 N.C. E5 N.C. A5

1. Too much is nev-er e-nough. She's gon-na get ya.

2. When we're to-geth-er. In

3. In

8va... loco End Rhy. Fig. 3

let ring let ring

Harm.

w/ bar (12)

(5) 0 5 2 5 7 3 5 7 4 5 2 2 5 5 12 12 (12) 2 0

5 1 3 5 2 3 0 2 2 0 0

Gr. 1: w/ Rhy. Fig. 1

2., 3.

Gr. 1: w/ Rhy. Fig. 3, 3rd & 4th meas.

N.C. Am7 N.C. A5 N.C. A5 N.C. Am7 N.C. A5 N.C.

2. Run-ning wild, 2. and out of love. Love's too

3. and out of love.

Gr. 1: w/ Rhy. Fig. 3

A5 N.C. Am7 N.C. A5 N.C. A5 N.C. Am7 N.C. A5 N.C. A5

much for-ev-er. In and out of love. Hear what I'm say-ing. In and out of love. It's the way that we're play-ing. In

In and out of love. In and out of love. You want me to meet your what? In

Gr. 1: w/ Rhy. Fill 1, 2nd time

To Coda

N.C. Am7 N.C. A5 N.C. E5 N.C. A5

and out of love. Too much is nev-er e-nough. She's gon-na get ya.

and out of love. Your dad-dy is who? In

Interlude

Ad-lib laughs, whistles & vocs.

band tacet

N.C. Am7 N.C. A5 N.C. Am7 N.C. D5 band enters G5 D N.C. A5 N.C. Am7 N.C. A5 N.C. Am7 N.C. D5 N.C.

Gr. 1

P.M. P.M. P.M. P.M. P.M. P.M.

* Vib. top 2 notes only.

(5) 0 5 2 2 5 7 3 5 7 4 5 2 2 5 5 12 12 (12) 2 0

5 1 3 5 2 3 0 2 2 0 0

Rhy. Fill 1

Gr. 1

TAB (5) 7 3 5 7 4 5 2 2 5 5 12 12 (12) 2 0

5 1 3 5 2 3 0 2 2 0 0

1. G5 D N.C. A5 N.C. A5 | 2. G5 D B5 A5

Oh, oh, oh. Oh, oh, oh.

Gtr. 1 A5

Gtr. 2 (dist.)

(cont. in slash)

w/ bar

f

Guitar Solo

G E A5 G E A5 G E A5 G E A5 C A5

Rhy. Fig. 4 3 fr open 3 fr open 3 fr open 3 fr open 3 fr open End Rhy. Fig. 4

P.M. P.M. P.H. P.M. P.M. P.H.

w/ bar w/ bar

Gtr. 1: w/ Rhy. Fig. 4, 2 1/2 times

N.C. A5 N.C. A5 N.C. A5 N.C. A5 N.C. A5 N.C. A5

P.H. w/ bar

N.C. A5 N.C. A5 N.C. A5 N.C. A5 N.C. A5

8va w/ bar full 1/2

N.C. A5 N.C. A5 A5 G E A5 C5 D5

Gtr. 1 3 fr open P.M.

8va hold bend 1/2 steady gliss. 1/2 1/2 1/2

Bridge

Gtr. 2 tacet
N.C. D5

G N.C.

D A5

N.C. D G N.C.

E5

(cont. in notation)

Out of love. _____

Out of love. _____

loco

Gtr. 1

w/ bar

P.M.

P.M. ...

P.M. ...

12

D5 C5 N.C. D G N.C. D/A A5 N.C. D5 N.C. G N.C. D5 C5 A5

Out of love. _____

Out of love. _____

In -

w/ bar

Harm.

P.M.

P.M. ...

w/ bar

Breakdown

Gtr. 1: w/ Rhy. Fig. 3, 1st 4 meas.

N.C. Am7 N.C. A5 N.C.

A5

N.C. Am7 N.C. A5 N.C.

A5

_____ and out of love.

In _____ and out of love.

In -

Gtr. 1: w/ Rhy. Fig. 3, 1st 4 meas.

N.C. Am7 N.C. A5 N.C.

A5

N.C. Am7 N.C. A5 N.C.

A5

_____ and out of love.

We're in and out of love. of love. _____

(In _____ and out of love. In -)

D.S. al Coda
(take 2nd ending)

Coda

Gtr. 1: w/ Rhy. Fig. 3, 3rd & 4th meas.

N.C. Am7 N.C. A5 N.C.

Gtr. 1: w/ Rhy. Fig. 3, 1st 4 meas.

A5 N.C. Am7 N.C. A5 N.C.

A5 N.C. Am7 N.C. A5 N.C.

A5

_____ and out of love.

In _____ and out of love.

In _____ and out of love.

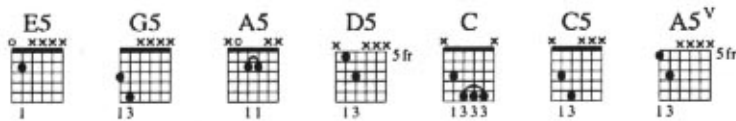
In -

Fade Out

Spoken: Hey, just how old are you anyway?

Runaway

Words and Music by Jon Bon Jovi and George Karakoglou



Intro

Fast Rock ♩ = 152

N.C. A5

E5 G5

N.C.

N.C.

E5

(kybds.) 3 Grs. 1 & 2 (dist.)

f

Harm. w/ bar steady gliss.

TAB

Verse

Grs. 1 & 2: w/ Rhy. Fill 1, 2nd time

A5

E5 G5

N.C.

1. On the street where you live, girls talk a - bout their so - cial lives. They're made of

2. Dif - frent line ev - 'ry night, guar - an - teed to blow your mind.

TAB

Grs. 1 & 2: w/ Rhy. Fill 2, 2nd time

A5

E5

F5

G5

lip - stick, plas - tic and paint, a touch of sa - ble in their eyes. All your

I see you out on the streets, call - me for a wild time.

pp w/ flange *f*

TAB

* Fade in w/ vol. pedal or knob.

Rhy. Fill 1

Grs. 1 & 2

TAB

Rhy. Fill 2

Grs. 1 & 2

P.M.

TAB

N.C. G5 N.C.

life, all your life all you've asked, when's your dad-dy gon-na talk to you. But you were
So you sit home a-lone, 'cause there's noth-ing left that you can do. There's on-ly

E5 G5 Gtrs. 1 & 2: w/ Rhy. Fill 2, 2nd time N.C. C5

liv-in' in an-oth-er world, - try-'in to get a mes-sage through.
pic-tures hung in the shad-ows, left there to look at you.

P.M. - - (Gtr. 2 cont. in slash)

Pre-Chorus

Gtr. 3: w/ Fill 1, 3rd time E5 G5 Gtr. 1: w/ Rhy. Fill 3, 2nd & 3rd times A5

1.,3. No one heard a sin-gle word you said. They should have
2. You know she likes the lights at night on the ne-on Broad-way signs.

Gtr. 1
Harm. - - - - - let ring - - - - - let ring - - - - - w/ bar

Fill 1
Gtr. 3

TAB 19

Rhy. Fill 3
Gtr. 1

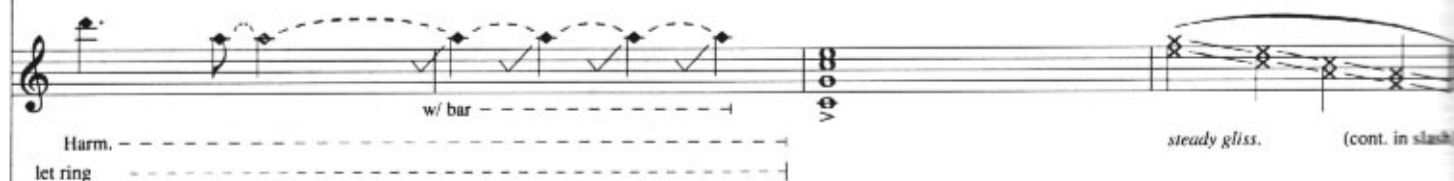
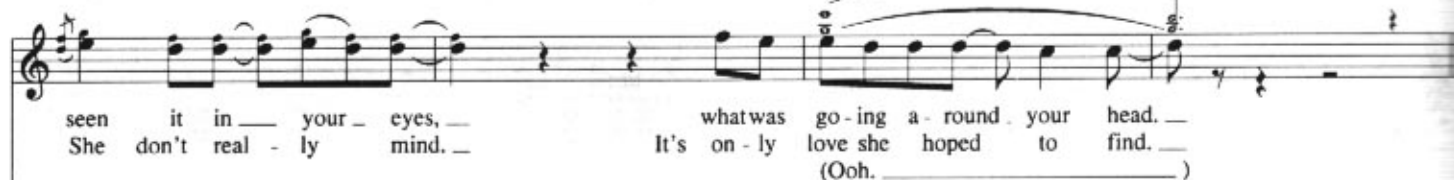
TAB

Gtr. 1: w/ Rhy. Fill 4, 2nd time

D5

C

G5



Chorus

A5

G5

C5

C

B

Rhy. Fig. 1

Gtrs. 1 & 2



To Coda

Gtrs. 1 & 2: w/ Riff A, 3rd time

G

A

A5^v

G5

A5^v

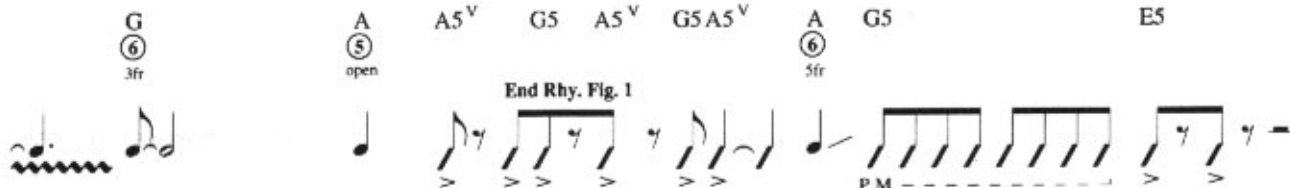
G5

A5^v

A

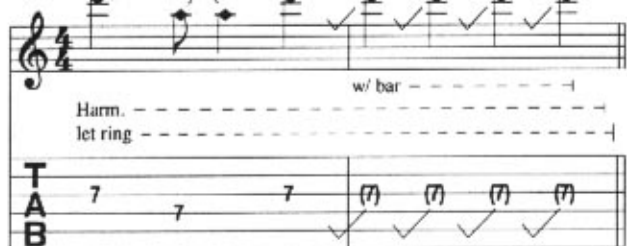
G5

E5



Rhy. Fill 4

Gtr. 1



Riff A

Gtrs. 1 & 2



2.

Interlude

E5

(cont. in notation)



Guitar Solo

A5

A5

Rhy. Fig. 2

P.M.

Gtr. 3 (dist.)



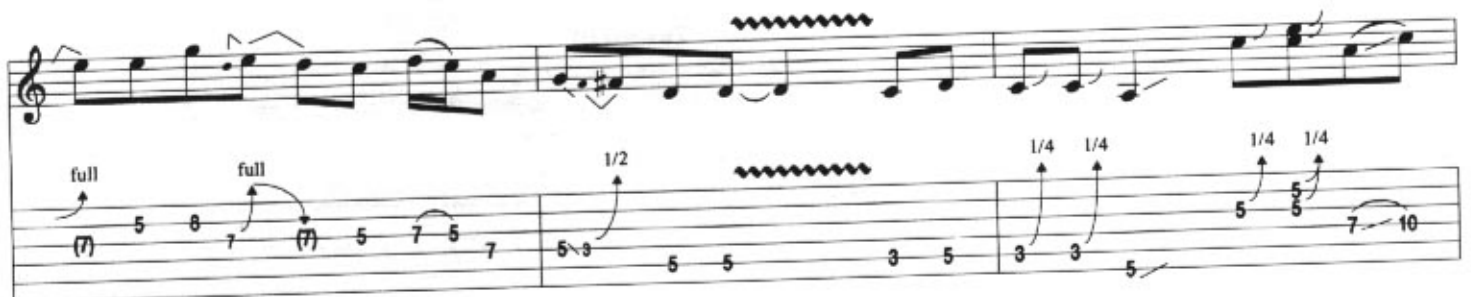
* Vib. 3rd string only.

C5

D5

A5

P.M.

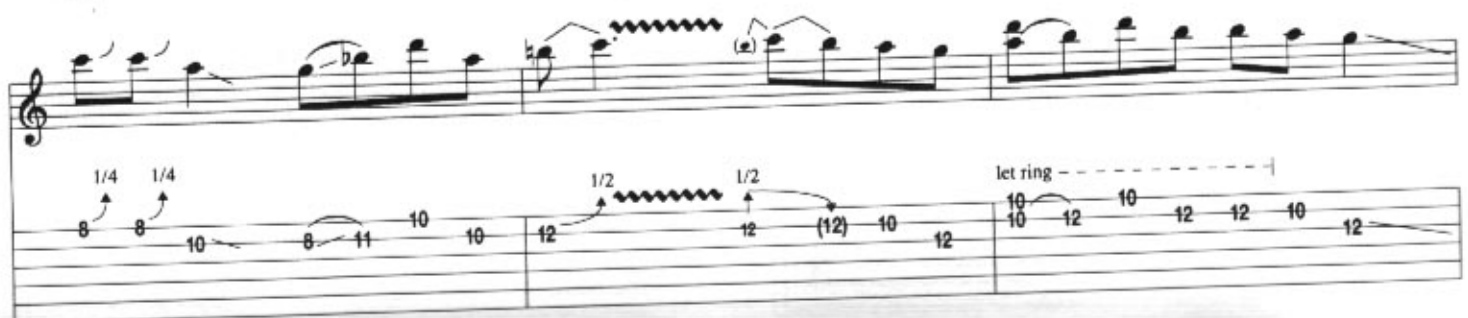


C5

G5

End Rhy. Fig. 2

P.M.



Gtrs. 1 & 2: w/ Rhy. Fig. 2

A5 C5

let ring full

20 19 20 20 20 19 20 19 (19) 17 19 5 7 5 7 7 5 5 7 9 8 9 10 8

D5 A5 8va

10 15 13 13 15 12 15 15 17 15 15 17 15 17 20 full 17 20 full 17 19 20 19 17 20

C5 8va G5 D.S. al Coda

17 19 17 20 17 19 20 19 17 20 20 17 17 20 17 19 17 full 19 19 (19) 17 19 17 17 19 17 19 17 19

Coda

Chorus

Gtrs. 1 & 2: w/ Rhy. Fig. 2

Lead Voc. ad-lib, 2nd & 3rd times

A5

Gtr. 3: w/ Fill 2, 2nd & 3rd times

G5

1., 3. Ooh, she's a lit - tle run - a - way.
2. Ooh, she's a lit - tle run - a - way.

Fade Out

Gtrs. 1 & 2: w/ Riff A

C5 N.C. A5 G5 A5 N.C. play 3 times

Dad - dy's girl learned fast, now she works the night a - way.
Dad - dy's girl learned fast, all those things he could - n't say.

Fill 2

Gtr. 3

TAB

8 7 8 8 7 8 8